



Seattle and King County Summary Report

WESTAF

1743 Wazee St. Suite 300

Denver, CO 80202

1-303-629-1166

www.westaf.org

Introduction

This report details the findings of research on the overall health of a region's arts-related creative economy. The strongest indicator of this health is a region's score on the Creative Vitality Index™ (CVI™). The CVI™ is a robust and inclusive measure of the economic vitality of the arts and arts activities in a specified geographic or political region of the United States. Rigorously constructed and updated annually, a region's CVI™ is a credible and clear data source for arts research and advocacy purposes.

What is an Index?

An index is generally an efficient means of summarizing quantities of interrelated information and describing complex relationships. An index can be, as in the case of the CVI™, a single indicator of multiple variables and interaction between these variables. Changes in an index will reflect changes in the data used to generate the index. Standardization and unification of data mean that indexes are ideally suited for comparative analysis. The comparative nature of the CVI™ has added analytical and policy value.

What is the Creative Vitality Index™?

The Creative Vitality Index™ (CVI™) measures annual changes in the economic health of an area by integrating economic data streams from both the for-profit and nonprofit sectors. Using per capita measurements of revenue data from both for-profit and nonprofit entities as well as job data from a selection of highly creative occupations, the research aggregates the data streams into a single index value that reflects the relative economic health of a geography's creative economy. The CVI™ provides an easily comprehensible measure of economic health to help communicate information from a broad arts coalition to policy makers and stakeholders. This longitudinal data allows for compelling year-to-year comparisons as well as cross-city, county, and state comparisons. The CVI research system also provides users with a series of reports on the rise and fall of key data factors measured by the Index. The CVI™ goes beyond an annual tally of what is often inflation-driven growth in the non-profit art sector. Instead, it is a more inclusive reporting mechanism that is rooted in robust data streams that reflect the entire arts-based creative economy.

The Creative Vitality Index™ is a resource for informing public policy and supporting the work of advocates for creative economies. CVI™ reports have been used as a way to define the parameters of an area's creative economy and as a means of educating communities about the components and dynamics of a creative economy. The CVI™ is frequently used as a source of information for arts advocacy messaging and to call attention to significant changes in regional creative economies. This research has also been used to underscore the economic relationships between the for- and nonprofit sectors and as a mechanism for diagnosing a region's creative strengths and weaknesses.

What does the Creative Vitality Index™ Measure?

The CVI measures a carefully selected set of economic inputs related to the arts and creativity in a given geographic area, with measurements of both for-profit and nonprofit arts-related activities. The index has two major components including measurements of community participation based on per capita revenues of arts-related goods and services, and measurements of per capita occupational employment in the arts. The weighted indicators within the community participation portion of the index are the following: nonprofit arts organization income, nonprofit humanities organizational income, per capita book store sales, per capita music store sales, per capita photography store sales, per capita performing arts revenues, and per capita art gallery and individual artist sales. These indicators account

for sixty percent of the overall index values. A forty percent weighting has been assigned to occupational employment in the arts that captures the incidence of jobs associated with measurably high levels of creative output.

The rationale for this approach is the cause-and-effect relationship between participation levels and jobs. The underlying theory is that public participation in the arts or public demand for arts experiences and events ultimately drives budgets and organizational funding levels, which in turn support artists and art-related jobs within the economy.

Where does Creative Vitality Index™ Data Come From?

Index data streams are analyzed by WESTAF and taken from two major data partners: the Urban Institute's National Center for Charitable Statistics, and Economic Modeling Specialists, Inc (EMSI). The Urban Institute's National Center for Charitable Statistics aggregates information from the Internal Revenue Service's 990 forms. The forms are required to be submitted by nonprofit 501(c) organizations with annual gross receipts of \$25,000 or more; however, organizations with smaller revenues also occasionally report.

EMSI uses a proprietary economic modeling technique to capture industry and occupational employment data. A brief synopsis of the data sources employed in this model are outlined as follows:

Industry Data

In order to capture a complete picture of industry employment, EMSI combines covered employment data from Quarterly Census of Employment and Wages (QCEW), produced by the Department of Labor, with total employment data in Regional Economic Information System (REIS), published by the Bureau of Economic Analysis (BEA) and augmented with County Business Patterns (CBP) and Nonemployer Statistics (NES), published by the U.S. Census Bureau.

Occupation Data

Organizing regional employment information by occupation provides a workforce-oriented view of the regional economy. EMSI's occupation data are based on EMSI's industry data and regional staffing patterns taken from the Occupational Employment Statistics program (U.S. Bureau of Labor Statistics). Wage information is partially derived from the American Community Survey. The occupation-to-program (SOC-to-CIP) crosswalk is based on one from the U.S. Department of Education, with customizations by EMSI.

Communicating CVI™ Data

Different state, local and regional organizations have undertaken multiple communication strategies for publicizing the CVI™. WESTAF has found that the best strategy for communicating CVI™ information often relies on the specifics of organizational needs. WESTAF is willing to consult individual agencies free of charge regarding communication strategies after CVI™ data have been finalized. Potential strategies include: creating low-cost communication pieces and press releases “in-house”; creating more formalized communication; using a professional designer; including a number of stories related to the local creative economies; forming working groups to discuss the creative economy and long term messaging strategies given CVI™ data; commissioning in-depth research to investigate certain aspects of CVI™ data apparent in the overall CVI™ results; and using CVI™ data as an internal policy formulation document, while communicating data to specific key stakeholders, such as legislators and executives.

Creative Vitality Report Details

It is important to recall that the CVI™ score of this region is always compared to a score of 1.00. While a region might not be at the 1.00 level, this does not indicate an absence of activity. Here, it can be useful to look at the relative strength of the categorical index values being examined. Additionally, looking at refined state and regional contexts can give valuable insight to how a “low performing” region might actually be contributing positively within to a state and regional economy.

A few key terms used in the CVI™

Index: summarizes multiple sources of data into a single indicator, using one number to describe a complex set of variables, activities, and events. A few of the best-known indexes are the Dow Jones Industrial Average, the Body Mass Index (BMI) and the Consumer Price Index (CPI).

Per Capita: most simply put, per capita means the average per person. In the context of the CVI™, per capita is referring to the ratio of the CVI™ input--such as industry revenues, nonprofit revenues and jobs--to the number of people within the study area.

CVI™a comparative indicator of a region's creative vitality, including nonprofit and for-profit arts activities; it reflects the relative economic health of a region's creative economy.

Arts Organizations: organizations that have primary missions related to serving or presenting the arts. These organizations include traditionally subsidized arts organizations such as art museums, symphonies, operas, and ballets.

Arts-Active Organizations: organizations that do not have primary missions related to serving or presenting the arts, but do conduct a number of activities that can be considered "arts-based." For example, within any history museum, there is a significant amount of arts activities associated with exhibit design; the concept reflects a widely accepted trend in arts research to consider how certain creative activities and occupations that do not directly produce art, but are creative and artistic in nature, deserve recognition as vital parts of a creative economy.

Location Quotient (LQ): an index value for each occupation, measuring whether or not there is a per capita concentration of an occupation within the area being measured; LQs are given for both the state and the nation, showing the relative concentration of employment for an area when compared with the state and with the nation. The location quotient approach is typically used in community analysis and planning to assess basic industries, or those exporting goods.

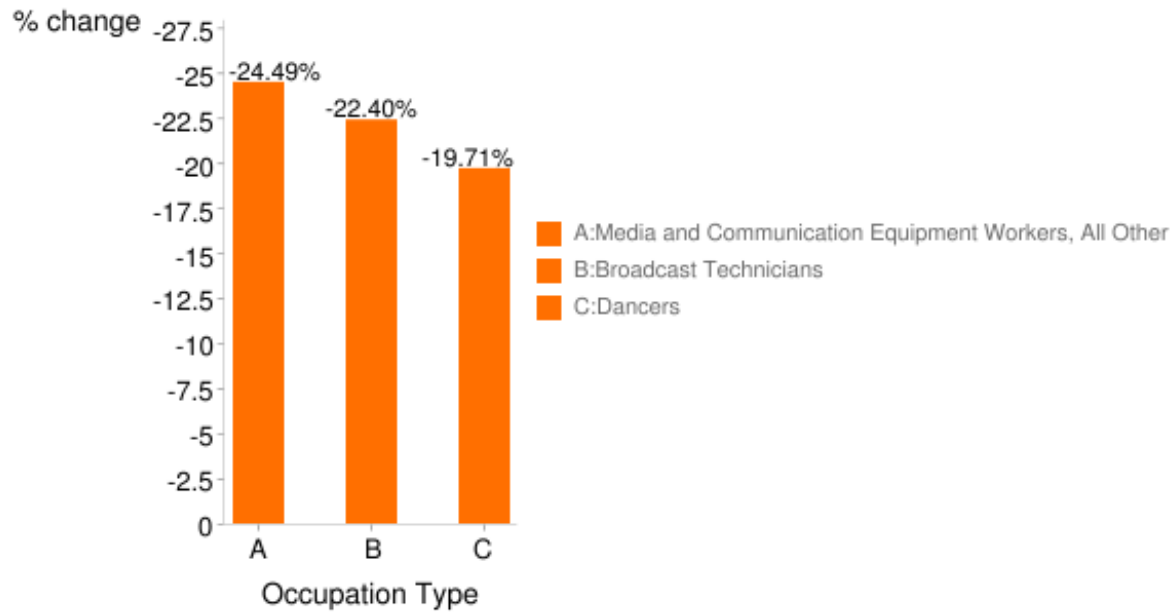
Table# 1
Seattle Metro Area Creative Jobs, 2006 to 2009

Regions : King, Pierce, Snohomish

Occupation Type	2006 Jobs	2007 Jobs	2008 Jobs	2009 Jobs	%Change
Actors	1,525	1,515	1,423	1,440	-5.57
Advertising and Promotions Managers	569	557	659	723	27.07
Agents and Business Managers of Artists, Performers, and Athletes	507	511	504	567	11.83
Architects, Except Landscape and Naval	2,972	3,140	3,521	3,042	2.36
Art Directors	1,888	1,890	1,995	2,139	13.29
Audio and Video Equipment Technicians	518	532	711	674	30.12
Broadcast Technicians	509	509	470	395	-22.40
Camera Operators, Television, Video, and Motion Picture	441	451	415	445	0.91
Choreographers	259	270	308	294	13.51
Commercial and Industrial Designers	1,342	1,357	1,385	1,537	14.53
Dancers	421	432	442	338	-19.71
Directors, Religious Activities	1,361	1,354	1,411	1,352	-0.66
Editors	1,837	1,866	1,623	2,252	22.59
Fashion Designers	926	922	875	1,126	21.60
Film and Video Editors	278	283	287	344	23.74
Fine Artists including Painters, Sculptors, and Illustrators	1,727	1,734	1,636	1,705	-1.27
Floral Designers	1,448	1,428	1,457	1,499	3.52
Graphic Designers	3,643	3,743	4,092	4,023	10.43
Interior Designers	1,442	1,463	1,644	1,558	8.04
Landscape Architects	1,470	1,507	1,441	1,371	-6.73
Librarians	2,154	2,180	2,057	2,288	6.22
Media and Communication Equipment Workers, All Other	543	545	594	410	-24.49
Media and Communication Workers, All Other	2,700	2,707	2,667	3,169	17.37
Multi-Media Artists and Animators	2,518	2,591	2,788	2,927	16.24
Music Directors and Composers	2,577	2,564	2,476	2,985	15.83
Musical Instrument Repairers and Tuners	140	148	158	129	-7.86
Musicians and Singers	3,870	3,860	3,886	3,679	-4.94
Photographers	11,256	11,177	11,353	13,353	18.63
Producers and Directors	1,890	1,887	1,787	1,838	-2.75
Public Relations Managers	1,047	1,070	1,247	1,375	31.33
Public Relations Specialists	4,270	4,358	4,443	4,463	4.52
Radio and Television Announcers	442	442	484	495	11.99
Set and Exhibit Designers	869	865	880	1,013	16.57
Sound Engineering Technicians	340	332	354	352	3.53
Technical Writers	1,581	1,673	1,559	1,576	-0.32
Writers and Authors	5,420	5,404	5,445	6,070	11.99
Total	66,700	67,267	68,477	72,946	9.36

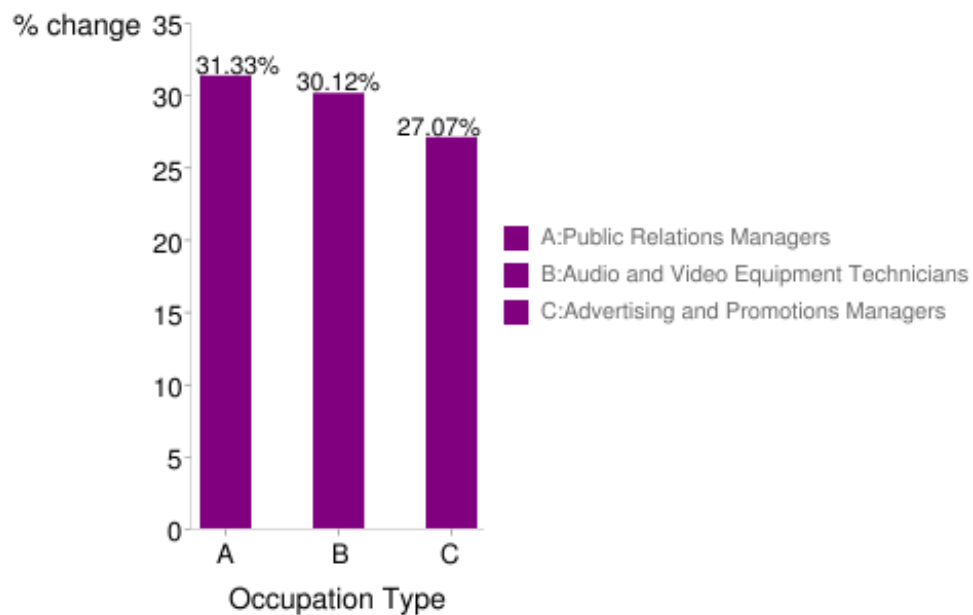
Source: Economic Modeling Specialists, Inc. Complete Employment, Seattle and King County Summary Report

Chart# 1
Top 3 Negative % Change by Occupation, 2006-2009



Source: Economic Modeling Specialists, Inc. Complete Employment, Seattle and King County Summary Report

Chart# 2
Top 3 Positive % Change by Occupation, 2006-2009



Source: Economic Modeling Specialists, Inc. Complete Employment, Seattle and King County Summary Report

Table# 2
Seattle Metro Area Location Quotients, 2008 and 2009

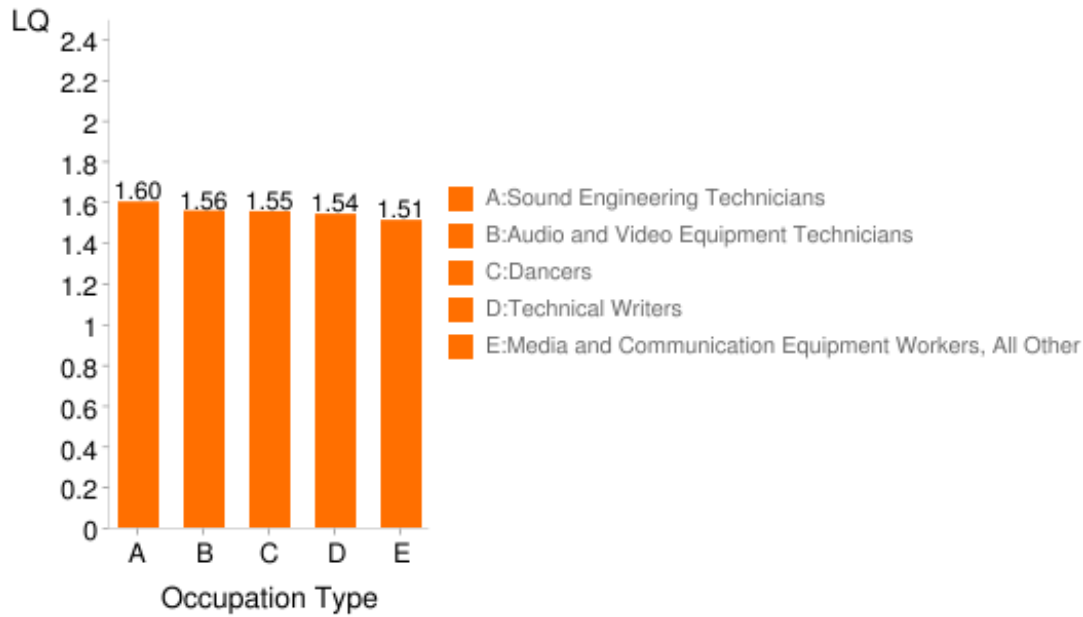
Regions : King, Pierce, Snohomish

Occupation Type	2008 State LQ	2009 State LQ	2008 National LQ	2009 National LQ
Actors	1.41	1.38	1.33	1.33
Advertising and Promotions Managers	1.27	1.36	1.14	1.30
Agents and Business Managers of Artists,Performers, and Athletes	1.20	1.20	0.92	1.04
Architects, Except Landscape and Naval	1.45	1.43	2.14	1.95
Art Directors	1.30	1.29	1.39	1.46
Audio and Video Equipment Technicians	1.56	1.46	1.26	1.11
Broadcast Technicians	1.31	1.26	1.10	1.00
Camera Operators, Television, Video, and Motion Picture	1.49	1.54	1.35	1.50
Choreographers	1.25	1.06	1.23	1.07
Commercial and Industrial Designers	1.38	1.40	1.67	1.82
Dancers	1.55	1.50	1.90	1.53
Directors, Religious Activities	1.10	1.10	1.00	0.96
Editors	1.25	1.34	0.91	1.26
Fashion Designers	1.34	1.38	1.33	1.61
Film and Video Editors	1.35	1.36	0.94	1.15
Fine Artists including Painters, Sculptors, and Illustrators	1.25	1.21	1.45	1.42
Floral Designers	1.10	1.12	1.35	1.38
Graphic Designers	1.38	1.37	1.41	1.43
Interior Designers	1.46	1.37	1.56	1.51
Landscape Architects	1.38	1.33	2.21	2.10
Librarians	1.09	1.17	1.12	1.28
Media and Communication Equipment Workers, All Other	1.51	1.38	2.20	1.67
Media and Communication Workers, All Other	1.32	1.36	1.95	2.08
Multi-Media Artists and Animators	1.43	1.43	2.00	2.06
Music Directors and Composers	1.18	1.19	1.24	1.22
Musical Instrument Repairers and Tuners	1.13	0.99	0.90	0.85
Musicians and Singers	1.28	1.23	1.38	1.26
Photographers	1.24	1.24	1.45	1.52
Producers and Directors	1.43	1.42	1.24	1.24
Public Relations Managers	1.35	1.34	1.82	2.05
Public Relations Specialists	1.32	1.32	1.36	1.40
Radio and Television Announcers	1.09	1.11	0.86	0.86
Set and Exhibit Designers	1.32	1.32	1.56	1.65
Sound Engineering Technicians	1.60	1.63	1.42	1.52
Technical Writers	1.54	1.52	2.35	2.42
Writers and Authors	1.26	1.26	1.36	1.43

Source: Economic Modeling Specialists, Inc. Complete Employment, Seattle and King County Summary Report

Chart# 3

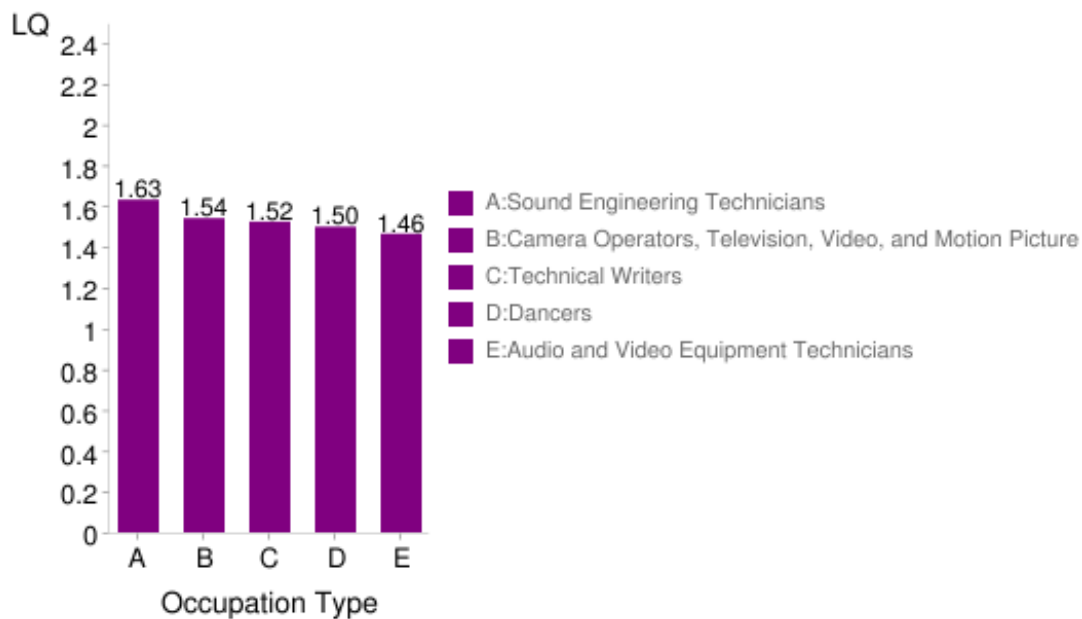
Top 5 Location Quotients by Occupation vs. Statewide Occupations, 2008



Source: Economic Modeling Specialists, Inc. Complete Employment, Seattle and King County Summary Report

Chart# 4

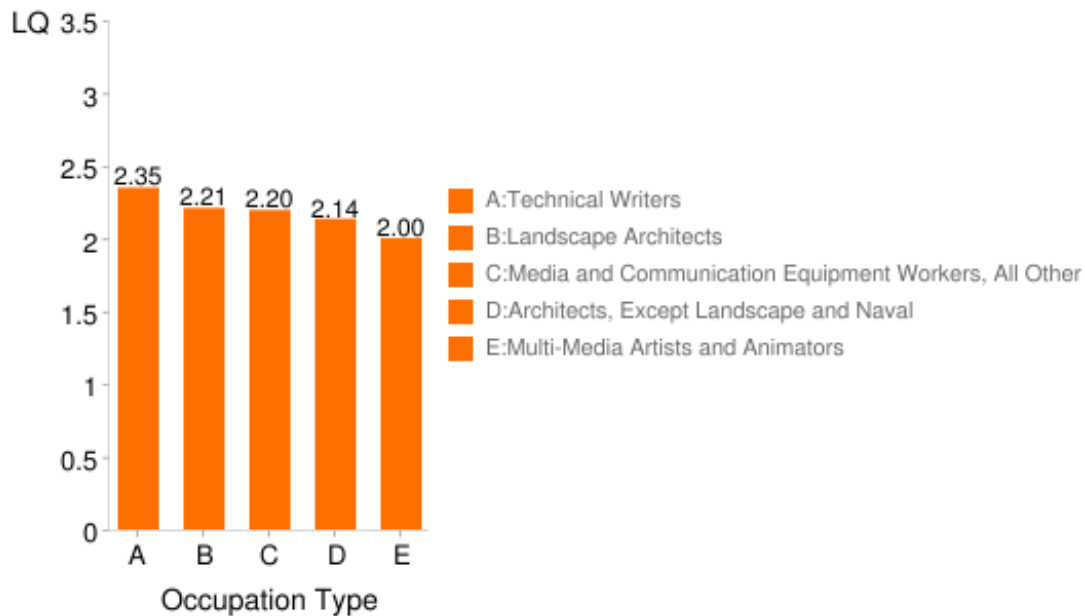
Top 5 Location Quotients by Occupation vs. Statewide Occupations, 2009



Source: Economic Modeling Specialists, Inc. Complete Employment, Seattle and King County Summary Report

Chart# 5

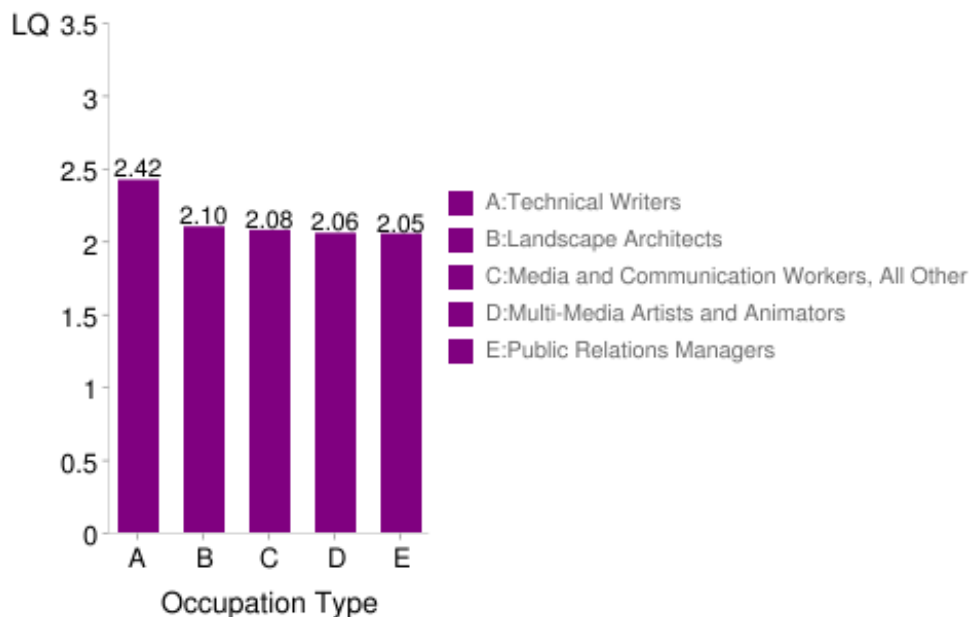
Top 5 Location Quotients by Occupation vs. Nationwide Occupations, 2008



Source: Economic Modeling Specialists, Inc. Complete Employment, Seattle and King County Summary Report

Chart# 6

Top 5 Location Quotients by Occupation vs. Nationwide Occupations, 2009



Source: Economic Modeling Specialists, Inc. Complete Employment, Seattle and King County Summary Report

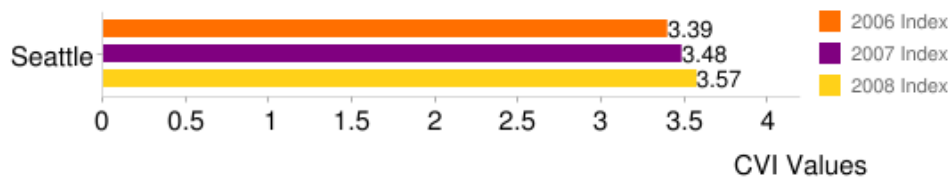
Table# 3

City of Seattle 2006-2008

Region	Index 2006	Index 2007	Index 2008
Seattle	3.39	3.48	3.57
Totals	3.39	3.48	3.57

Source: WESTAF, Seattle and King County Summary Report

Chart# 7
Comparative CVI



Source: WESTAF, Seattle and King County Summary Report

Table# 4
Seattle Metro Comparisons 2006-2008 (Summary)

Region	Index 2006	Index 2007	Index 2008	Index 2009
Austin-Round Rock-San Marcos, TX MSA	1.17	1.13	1.20	1.22
Chicago-Naperville-Joliet, IL-IN-WI MSA	1.03	1.00	0.98	1.00
Philadelphia-Camden-Wilmington, PA-NJ-DE..	1.05	1.05	1.11	1.07
Portland-Vancouver-Hillsboro, OR-WA MSA	1.16	1.12	1.17	1.18
Seattle-Tacoma-Bellevue, WA MSA	1.40	1.38	1.43	1.44
Totals	1.11	1.09	1.11	1.12

Source: WESTAF, Seattle and King County Summary Report

Table# 5
Seattle vs. United States 2008

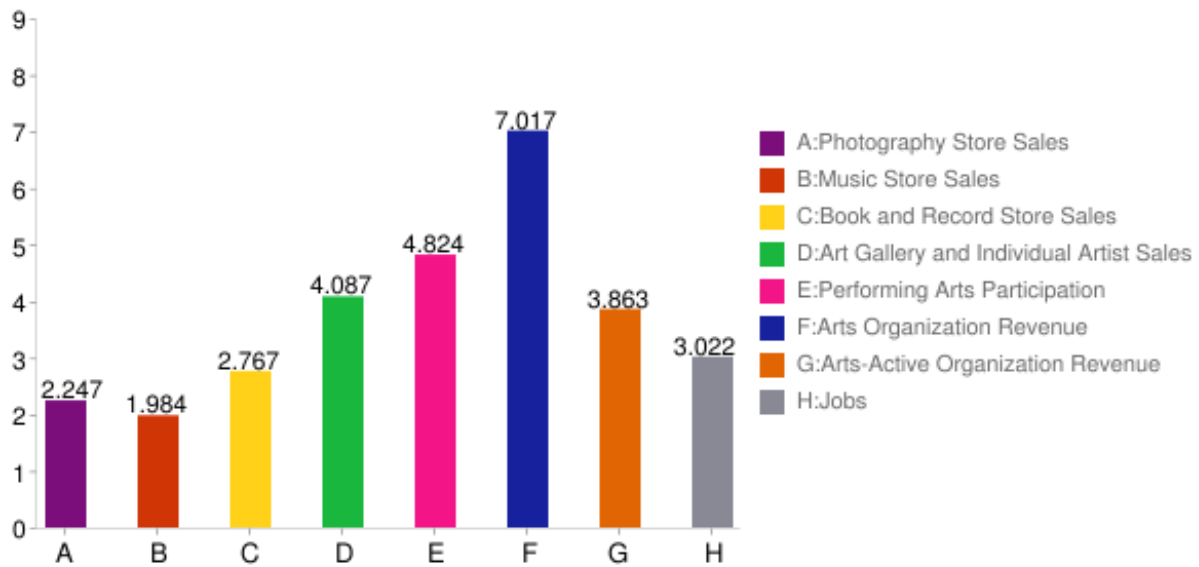
Region A: Seattle

Region B: United States

Description	Region A	Region B	Categorical Index
Year - 2008			
Population	803,750	304,059,724	
Industry Data			
Photography Store Sales	\$8,474,000	\$1,426,736,000	2.247
Music Store Sales	\$16,069,000	\$3,064,022,000	1.984
Book and Record Store Sales	\$63,207,000	\$8,640,277,000	2.767
Art Gallery and Individual Artist Sales	\$368,712,000	\$34,129,019,000	4.087
Performing Arts Participation	\$179,614,000	\$14,086,245,000	4.824
Non Profit Data			
Arts Organization Revenue	\$269,350,668	\$14,520,426,857	7.017
Arts-Active Organization Revenue	\$164,472,845	\$16,107,694,069	3.863
Occupation Data			
Total Jobs	34,836	4,361,087	3.022
Total CVI : 3.57			

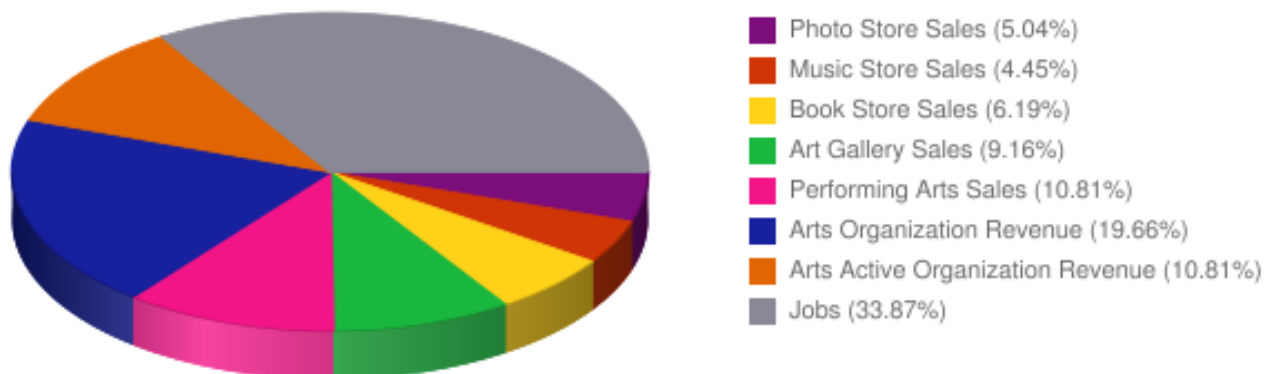
Source: WESTAF, Seattle and King County Summary Report

Chart# 8
CVI Values by Category 2008



Source: WESTAF, Seattle and King County Summary Report

Chart# 9
Contributions to the CVI after Weighting Inputs 2008



Source: WESTAF, Seattle and King County Summary Report

Technical Report and Understanding the CVI™

While the informational value of this report is immense, the potential benefit to arts advocacy, planning, and policy-making is equally great. In order to realize the practical value of this research, it is important to review and consider the history of the CVI™ and its differentiation from economic impact studies. Some suggestions for making use of the research are also presented here to encourage immediate application of the research. Finally, the sources of CVI™ data are itemized to provide transparency of the research process.

Developing the Creative Vitality Index™

The CVI™ was developed in the context of innovations in cultural policy and economic development. The CVI™ was initially conceived of to help public sector arts agencies clearly communicate that their work encompasses a much larger segment of creative economic activity than had previously been the case. This was necessary because, beginning in the mid 1960s, when state arts agencies were established and city arts agencies were either founded or expanded, the primary focus of these entities was on the growth of the supply and quality of primarily nonprofit-based arts activities.

These entities made great progress in this area. Once the supply and quality of nonprofit arts activities was greatly bolstered, however, the public sector funders of the nonprofit arts field began to consider how their goals and the work of the nonprofit arts were part of a much larger creative system. They also became aware that the nonprofit arts and public arts policy depended on the health of that larger system to survive in the present and thrive in the future.

Simultaneous with these developments, practitioners from fields representing for-profit creative activities and occupations began to discuss the creative economy in broad, highly inclusionary terms. The arts field and public sector arts funders embraced this broader concept as reflective of how they now envisioned their work—as a stimulative part of an overall creative system and not simply as suppliers of funding to maintain a supply of nonprofit-sourced arts opportunities. The CVI™ reflects this broader systems-oriented thinking and reinforces the fact that the nonprofit arts and public arts agencies are part of an interdependent whole called the creative sector.

The CVI™ grew out of a conversation about whether to undertake an economic impact study of the arts. The staff leadership of the Washington State Arts Commission and the Seattle Office of Arts & Cultural Affairs, in collaboration with others, explored ways to expand and enrich the economic argument for support of the arts and especially public funding of the arts. In doing so, the group was influenced by two national conversations concerning economic development: the defining of a creative economy and the outlining of the concept of economic development clusters. Those conversations did something the nonprofit arts community was very late in doing- they included the related for-profit creative sector in a universe normally reserved for nonprofits.

The public value work articulated by Mark Moore also played a role in the development of the CVI™. That work helped the public sector component of the nonprofit arts funding community move away from a perspective oriented toward saving the arts to considering ways to be responsive to what citizens wanted in the arts. The approach also worked to shape agency deliverables to reflect their actual value to the public rather than the value arts aficionados considered them to have for the public. One result of this influence was that the CVI™ was developed in a context of thinking in which individuals are assumed to have choices and that, to remain viable, public sector arts funders need to offer choices the public will value and thus select. In this concept of selection is the understanding that choice in the arts ranges outside the nonprofit arts and that the public sector arts agency needs to ensure that such choice is available.

The Relationship of the CVI™ to Economic Impact Studies

Although it evolved from a discussion of whether to commission an economic impact study, the CVI™ is not an economic impact study of the arts. Economic impact studies are enumerations of the total economic value and impact of a specific basket of arts activities on the community, taking into account estimates of the ripple effect on jobs and revenues in other non-related industries. The majority of such studies focus on the nonprofit art sector and either measure its impact exclusively or introduce measures of the impact of selected for-profit activities in a supplementary manner. The CVI™ utilizes some of the data typically

included in arts economic impact studies. However it draws on many more data streams, and its goal is quite different in that it seeks to provide an indicator of the relative health of the economic elements of the creative economy.

Economic impact studies are rooted in advocacy and generally have as a core purpose the definition of the nonprofit arts sector as a meaningful component of the larger economic system. The results of such studies are commonly used to argue for the allocation of scarce budget dollars to the arts because a dollar invested in the arts multiplies many times over and helps nurture a more robust overall economy. These studies have also been used to help the arts compete with other discretionary forms of government spending--and often these other interests have their own economic impact studies. The studies have been used most effectively to counteract the misguided notion that funds invested in the nonprofit arts are removed from the economy and thus play no role in building or sustaining it.

Economic impact studies have also been commissioned to call attention to the size and scope of arts and culture as a component of the overall economic activity of an area. Often community leaders and the public are only familiar with one segment of the arts through their personal acquaintance with a single institution or discipline. The economic impact study aggregates information in ways that call attention to the size and scope of a cluster of endeavors that are often considered to be of minor importance in economic terms. As a result, the prestige of the arts and culture community in an area is enhanced, and the ability of the sector to be heard is often increased.

Although the CVI™ can partially address each of the uses to which economic impact studies are employed, it has a different purpose. The CVI™ is about exploring a complex set of relationships and changes in the dynamics of those relationships over time. It is not a replacement for economic impact studies but can be a complement to them.

Making Use of the Creative Vitality Index™

The Creative Vitality Index™ is designed to serve as a tool to inform public policy decision making and to support the work of advocates for the development of the creative economy. Here are some of the major uses of the CVI™: As a definitional tool, the index can be used to call attention to and educate the community at large concerning the components and dynamics of the creative economy. Of particular significance is the promotion of the concept that the creative economy includes both the for-profit and the nonprofit arts-related activities of an area. Many economic studies centered on the arts have focused almost entirely on the nonprofit sector, and the inclusion of for-profit activities is, for many, a new conceptualization of the role of the arts in an economy. This approach locates all arts and arts-related creative activities in a continuum of creative activities.

The index can serve as a source of information for advocacy messaging. Individuals engaged in advocacy on behalf of the creative economy as a whole or elements of it can use the index to do some of the following:

- Call the attention of the public to significant changes in the creative economy ecosystem. For example, if contributions from private foundations drop substantially in a year and three major architectural firms leave the area, advocates for a healthy creative economy can call attention to these factors as negative elements that will affect an overall ecosystem. Similarly, if nonprofit arts groups at the same time experience increases in income from individuals and there are substantial increases in employment within other major creative occupations such as graphic design and advertising, the negative impact of the events noted above may be cushioned or alleviated altogether.

- Underscore the economic relationships between the for-profit sector and the nonprofit sector and make the point that a healthy nonprofit arts sector is important to the development of a healthy for-profit sector.
- Advocate for improvements to the allocation of resources or the creation of policies that will increase the index numbers through the expansion of the role of a creative economy in a region.
- Serve as a framework upon which to define and build a creative coalition. With the components of the Index setting forth a vision for a creative community rather than a nonprofit arts community, those who wish to build coalitions to influence change for the benefit of the development of the creative economy have a broader and deeper platform from which to begin the conversation.
- Benchmark an area of endeavor and lay the groundwork for the improvement of one or more aspects of the creative economy. The index can serve as an initial diagnostic tool to create a baseline and then can be used to measure progress in that area. Elected officials and civic leaders can use the index as a starting point for discussing ways in which an area's local economy can be enriched through the development of the creative-economy segment of that community.

More on the CVI™ Data Sources

Index data streams are analyzed by WESTAF and taken from two major data partners: the Urban Institute's National Center for Charitable Statistics, and Economic Modeling Specialists, Inc (EMSI).

The Urban Institute's National Center for Charitable Statistics aggregates information from the Internal Revenue Service's 990 forms. The forms are required to be submitted by nonprofit 501(c) organizations with annual gross receipts of \$25,000 or more. Organizations with more than \$25,000 but less than \$250,000 in annual gross receipts can file a 990 EZ form that collects less information. The CVI uses the information contained in the 990 forms to identify changes in charitable giving in an area. These numbers are the best available but are not absolute. Some numbers may not be reported because of errors made in the completion of the form. These include nested fund transfers within larger fund allocations that include the arts in a significant way but are not broken out, and/or the failure to capture data because an organization is either not required to file a 990 or does not file the full 990 form, thus limiting the level of data available.

Economic Modeling Specialists, Inc.'s (EMSI) expertise is centered on regional economics, data analysis, programming, and design so that it can provide the best available products and services for regional decision makers. In an effort to present the most "complete" possible picture of local economies, EMSI estimates jobs and earnings for all workers using Bureau of Labor Statistics data, data from the U.S. Bureau of Economic Analysis, and

information from the U.S. Census Bureau. Because the number of non-covered workers in a given area can be large, job figures from EMSI will often be much larger than those in state LMI data. In order to estimate occupation employment numbers for a region, EMSI first calculates industry employment, then uses regionalized staffing patterns for every industry and applies the staffing patterns to the jobs by industry employment data in order to convert industries to occupations. EMSI bases occupation data on industry data because it is generally more reliable and is always published at the county level, whereas occupation data is only published by Occupational Employment Statistics (OES) region (usually 4-6 economically similar counties). Occupation employment data includes proprietors and self-employed workers. EMSI uses nearly 90 federal, state and private sources including the U.S. Department of Commerce, the U.S. Department of Labor, The U.S. Department of Education, the U.S. Department of Housing and Urban Development, The U.S. Department of Health and Human Services, the U.S. Postal Service, and the Internal Revenue Service. (Partially Reprinted from www.economicmodeling.com)

Getting More Out of the CVI™

WESTAF's research and development team is committed to delivering the highest quality research in broadly accessible formats. Please visit CreativeVitalityIndex.org to learn more about the CVI™, and how it can be additionally useful.